

PIANO • VOCAL • GUITAR

John Legend

once again



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MC
ARTIST
APPROVED

A Mattin Okur Publication

John Legend

once again

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Save Room

Words and Music by
John Stephens, Will Adams, Jessyca Wilson,
Buddy Buie and James Cobb Jr.

Moderately fast

The musical score consists of two staves. The top staff is for the piano, indicated by a treble clef and bass clef, with a key signature of one sharp (F#) and a time signature of 4/4. The bottom staff is for the guitar, indicated by a treble clef and bass clef, with a key signature of one sharp (F#) and a time signature of 4/4. The score includes four measures of piano chords (Am9, Gmaj9, Am9, Gmaj9) followed by a vocal line starting with "Say that you'll stay". The vocal line continues with lyrics like "This just might hurt", "a little", "Don't say bye", and "when you do it right". The piano part features eighth-note patterns and sustained notes. The guitar part includes chord diagrams above the staff and some rhythmic markings like 'mf' (mezzo-forte). A dynamic marking 'N.C.' (Non-Chorus) is present above the vocal line.

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§ Am9


love pain; is worth a mo - ment of your time.
pleas ure is on the oth - er side.

Knock-ing on your door
Let down your guard
Make time to live

Gmaj9


Am9


Gmaj9


just a lit - tle. So cold out - side to - night.
just a lit - tle. I'll keep you safe in these arms of mine.
a lit - tle. Don't let this mo - ment slip by to-night.

Am9


Gmaj9


Let's get a fi - re burn - ing. Oh, I
Hold on to me. Pret - ty ba - by, you will
You nev - er know what you're miss - ing till you

C


know I'll keep it burn - ing bright if you stay.
see I can be all you need
try. I'll keep sat is fied } if you stay.

Bm

B

SS Am9

Won't you stay, _____ stay? _____ Save room for my love. _____

cresc.

f

mf

Gmaj7

Am9

Gmaj7

Save room for a mo - - ment to be with me.

Am9

Gmaj7

C

Save room for my love. _____ Save a lit - tle, _____ save a lit - tle for me. _____

To Coda

Bm

B

Won't you save a lit - tle, _____ save a lit - tle for me, _____ oh. _____

Am9

Gmaj9

Am9

(Pa ya pa pa, —) pa ya pa pa, —

Gmaj9

Am9

Gmaj9

— pa ya pa pa — da da

C

D.S. al Coda

da.) Oh, — come on. —

Coda Bm

1.2. B

3. B

D.S.S. and fade

Heaven

Words and Music by
John Stephens, Kanye West, Milton Bland,
Alexandra Louise Brown, Jessyca Wilson
and Vaughn Stephens

Moderately

Tacet



(Heav-en on - ly knows. — Heav-en on - ly knows. —

mf

Tacet

Heav-en on - ly knows. — Heav-en on - ly knows.) —



Yeah.

(Heav-en on - ly knows. — Heav-en on - ly knows.) —

heav-en on - ly knows. —

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Heav-en on - ly knows. — Oh, Heav-en on - ly knows. — heav-en on - ly knows. —



Heav-en on - ly knows. — Oh, Heav-en on - ly knows. — heav-en on - ly knows. —



Heav-en on - ly knows. — Yeah. — Heav-en on - ly knows.) —



Last night was the worst — night, — be - gin - ning of the end. —
Make this night the best — night. — It's time for a sec - ond chance. —

Or



may - be it — be - gan — be - fore, — and here we go a - gain. —
Turn the beat — up on — re - peat — and we could start to dance. —



Things got so dra - mat - ic; — things got out of hand. —
Some - times when we're talk - ing, words get drowned out by the sound. —

So



We said words we could - n't i - mag - ine, and I don't un - der - stand. _____ Oh,
let's get back to touch- ing; we'll get back on sol - id ground. _____ Oh,



there you go with the same old thing. When
let's hold hands, like the young ro - mance.



things wrong, oh, ___ you al - ways seem _ to blame me. Well,
Let's go first kiss like ___ the mo - - ment we ___ to first ___ did.

D♭maj9



B♭m9

C7⁵₅

Fm7



now I'd like to find what se - crets hide in your mind,
Can we make love like way back in the day, love?

Em7 E♭m7

A♭9

where the end will go, will I nev - er know? — }
We could lose con - trol; ba - by, don't say no. — } Heav-en on - ly knows.

D♭maj9



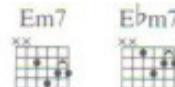
B♭m9

C7⁵₅

Fm7



(Heav - en on - ly knows. — Heav - en on - ly knows. — Heav-en on - ly knows.



Heav - en on - ly knows. — Heav - en on - ly knows. — Heav - en on - ly knows. —



Heav - en on - ly knows. — Heav - en on - ly knows. — Heav - en on - ly knows. —

1.
Em7 Ebm7 Ab9
Heav-en on - ly Yeah. — Heav - en on - ly knows.) —



Heav - en on - ly knows.

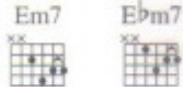
Yeah,

Will you come back to me?


Will you run back to me? heav-en on - ly knows. Will you come back to me? Oh,



Will you run back to me? heav-en on - ly knows. Will you come back to me? Oh,



Will you run back to oh, me? _____

yeah. _____

Will you come back to Oh, me? _____ oh, _____



Will you run back to me?) _____

Make this night the best night.

It's



time for a sec -ond chance. _____

Turn the beat up on re - peat _____

and



we could start to dance. _____

Oh... (Heav - en on - ly knows. _____

Stereo

Words and Music by
John Stephens, Tom Craskey
and Devon Harris

Moderately fast

The musical score consists of six staves of music. The top staff shows a piano part with a bass line and a treble line, with a dynamic marking 'mf'. The second staff shows a guitar part in C major (Cm) with a capo at the 3rd fret. The third staff continues the guitar part in C major. The fourth staff shows the piano part again. The fifth staff shows the guitar part in F major (Fm). The sixth staff shows the piano part again. The lyrics 'Yo, yo, yo.' are written under the piano parts in the middle section.



She's a fast love pro - fes - sion - al,
Turn on the vid - e - o.



craft - y, bold, and beau - ti - ful.
Oh, my good - ness, there — she goes.

Stage right, lock eyes;
Now I'm hot. Seems I'm not



I swear it's mag - i - cal,
the on - ly one she knows.

Her name is Mel - a - nie.
Name - drop - ping ev - 'ry day, but



Says she digs my mel-o-dies, — I likes how I move, thinks I'm cool;
I still want her an-y-way. — I like how she moves. Thinks she cool;



that's what she says — to me. — Big stage, — bright lights.
my fa-v'rite get - a-way. — Big stage, — bright lights.



Short love, — long — nights. Fre-quent flights through the skies — to see stars. — I come —
Short love, — long — nights. Dé-jà vu, — yeah, we do — it a - gain. — Off to —


 back to town, — she's on to — ing a - round. — Let It still go.


 feels so real, but we can't go too far. —


 Her fa - vrite col - ors be plat - 'num 'n' gold. — She


 on - ly loves — in ster - e - o. She on - ly loves — in ster - e - o.

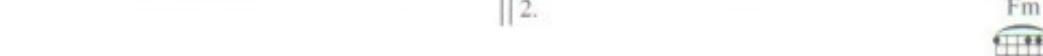
36


 I should know 'cause I've seen it be - fore. I
(C major chord)


To Coda 

think I got - ta let  her go. She on - ly loves in ster - e - o. Oh,
(C major chord)


oh, oh, oh, oh, oh. 


1. 2. 
oh, oh, oh,


(F major chord)



oh, oh, oh.



She fell in love with the radio. It



wasn't really me, so I had to let her go. Just ask



any DJ back in her hometown, she

Dm7**b5**

likes to get a - round. Just watch as she gets down. Oh, oh.

Cm

Coda



Fm

oh,

oh,

oh.

She loves in ster-

1.2.3.



e - o.

Oh,

4.



e - o.

oh. _____

oh.

oh.

oh. _____

oh. _____

Show Me

Words and Music by
John Stephens, Estelle Swaray
and Raphael Saadiq

Moderately fast

The sheet music consists of six staves of musical notation. The top staff shows a piano part with a treble clef, a bass clef, and a key signature of two sharps. It includes two guitar chord boxes: 'D' at the beginning and 'B♭' later. The second staff shows a piano part with a treble clef and a key signature of one sharp. It includes a guitar chord box 'F'. The third staff shows a piano part with a treble clef and a key signature of one sharp. It includes a guitar chord box 'C'. The fourth staff continues the piano part with a treble clef and a key signature of one sharp. It includes a guitar chord box 'D' and a vocal line starting with 'Oh,'. The fifth staff continues the piano part with a treble clef and a key signature of one sharp. It includes a guitar chord box 'B♭' and a vocal line continuing from the previous staff. The sixth staff continues the piano part with a treble clef and a key signature of one sharp. It includes a guitar chord box 'C' and a vocal line starting with 'oh.'

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I
Guess real - ized fun - as I lay down to sleep,
it's any how I say thanks to you



we have - n't spoke in weeks.
for all you're giv - en me.



So man - y things of that I'd like to know.
Some times the price what you gave to me,



Come have a talk with me.
I can't stop ques - tion - ing.



I need a sign, some - thing I can see.
O, God of love, peace, and mer - cy.



Why all the mys - ter - y?
why so much suf - fer - ing?



I try ____ not to fall
I pray ____ for the world; for it gets make - be - lieve,



Won but what is re - al - i - ty?
- der if you're lis - ten - ing.

B♭

F

Where do we go? _____
When peo - ple go, _____
May - be we'll talk _____

What do we know? _____
Why do they go? _____
some oth - er night. _____

C

G

Life has to have _____ a mean - ing. _____
Why don't you choose _____ me? _____
Right now I'll take _____ eas - y. _____

But

But

B♭

F

Show me the light. _____
some - day I know _____
Won't spend my time _____

Show me the way. _____
I'm gon - na go. _____
wait - ing to die; _____

Show me the light. _____
some - day I know _____
Won't spend my time _____

Show me the way. _____
I'm gon - na go. _____
wait - ing to die; _____

A musical score for the hymn "How Great Thou Art". The score includes three staves: a treble clef staff for the vocal part, a bass clef staff for the piano/bass part, and a guitar chord chart staff at the top. The vocal part features lyrics in green. Chords are indicated above the staff, and a key signature of G major is used throughout. The score consists of four sections: a verse, a chorus, another verse, and a final section.

Show that you're lis - ten - ing.
I hope you're wait - ing for me.
en - joy the life I'm liv - ing.

Chorus

D

Show me — that you love me.

F

Show me that you walk with me.

D

Hope - ful - ly, just a - bove me,

I.

heav - en's watch - ing o - ver me.

F

C

2.

D

B♭

F

C

D

B♭

F

A7

D.S. and fade on Chorus

Each Day Gets Better

Words and Music by
John Stephens, Will Adams,
Pamela Sawyer and Frank Wilson

Moderately fast

The musical score consists of two staves. The top staff is for the voice and includes three chord diagrams: E♭maj7, Dm7, and Cm7. The bottom staff is for the guitar/bass and includes four chord diagrams: F, E♭maj7, Dm7, and Cm7. The vocal part starts with a melodic line and a bass line. The lyrics "(Ooh, _____ ooh.)" appear at the end of the first section. The vocal part continues with "Where do we go? _____" and "Who knows? _____". The guitar/bass part provides harmonic support throughout, with a prominent bass line in the lower staff.

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Ebmaj7

Dm7

But I've ___ nev - er had some - one to sing a - bout ___
She ___ wants to know how love's sup - posed to be. ___

Cm7

F

un - til ___ I met her. ___ Now each day ___ gets bet - ter. ___
She wants ___ it bet - ter. ___

Ebmaj7

Dm7

No - bod - y knows, no - bod - y sees,
know ___ she be - longs right ___ here with me.

Cm7

F

no - bod - y else un - der - stands me like she.
She's ___ heard it all, but I'll make ___ see. ___

E♭maj7

Dm7

Now — that I know (what)
I'll make her fall,
true love means,
make her believe.

I'll

Cm7

E♭/F

I just hope she stays — with me. — Where do we go? —

2. Cm7

F

D.S. al Coda I

promise her that I'll never leave. — And where do we go? —

Coda I

F

E♭maj7

Dm7

I just — can't leave her, no. — Oh, no. —



Each kiss gets sweet - er. I just can't leave her, no.



I just had to write a song a - bout her.



Tell her I don't want to live with - out her.



Tell her I would build my world a - round her,



deep - er and deep - er, sweet - er and sweet - er.



D.S. al Coda II

I'll nev - er leave her a - lone. — Where do we go? —

Coda II



—

—

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PDA

(We Just Don't Care)

Words and Music by
John Stephens, Jessyca Wilson,
Eric Hudson and Kawan Prather

Moderately fast

Fmaj7



mf
with pedal

Cmaj7



Fmaj7



Cmaj7



Fmaj7



Cmaj7



Bm7b5



E7b9



Fmaj7



Let's go to the park. _____

Cmaj7



Fmaj7



I wan - na kiss you un - der -

*Recorded a half step lower.



neath the stars. —

May - be we'll go too far. — We just — don't care. —

E7

— We just — don't care. — We just — don't care. —



— You know I love it when you're lov - ing me.
I see you're clos - ing down the res - tau - rant.



Some - times it's bet - ter when it's pub - lic - ly.
Let's sneak and do it when your boss is gone.

Fmaj7



Cmaj7



Bm7b5



I'm not a - shamed; _____ I don't care who sees _____ us, hug -
Ev - 'ry - bod - y's leav - ing; we'll have some fun. _____ Oh, may -

E7



ging and kiss - ing; a love ex - hi - bi - tion, oh.
be it's wrong, ___ but you're turn - ing me on, ___ oh. ___

Fmaj7



Cmaj7



We'll ren - dez - vous out in the fire es - cape.
We'll take a vis - it to your ma - ma's house,

Fmaj7



Cmaj7



I'd like to set off an a - larm to - day,
creep to the bed - room while your ma - ma's out.

Fmaj7

Cmaj7

Bm7b5

a love e - mer - gen - cy. Don't make me wait. Just fol -
May - be she'll hear it when we scream and shout, but we'll

E7

low, I'll lead — you. I ur - gent - ly need — you, oh.
keep it rock - in' un - til she comes knock - in', oh.

S

Fmaj7

Cmaj7

Fmaj7

Let's go to — the park. I wan - na kiss you un - der -

Cmaj7

Fmaj7

Cmaj7

Bm7b5

neath the stars. May - be we'll go too far. We just — don't care.



We just don't care. We just don't...



Let's make love.



Let's go some - where they might dis - cov - er us.



Let's get lost in lust. We just don't care.



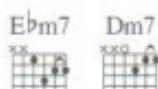
1.

We just don't care. We just don't care.

2.



We just don't care. If we keep up all this fool -



ing a round,

we'll be the talk of the town.



I'll tell the world of our love an - y - time.

Let's o -



pen the blinds, — 'cause we real - ly don't mind. —

Fmaj7

Cmaj7

Two small guitar chord diagrams. The first is Fmaj7 with 'x' marks at the 3rd and 2nd frets of the A string. The second is Cmaj7 with 'x' marks at the 3rd and 2nd frets of the A string.

Fmaj7

Cmaj7

Two small guitar chord diagrams. The first is Fmaj7 with 'x' marks at the 3rd and 2nd frets of the A string. The second is Cmaj7 with 'x' marks at the 3rd and 2nd frets of the A string.

Fmaj7

Cmaj7

Bm7b5

Three small guitar chord diagrams. The first is Fmaj7 with 'x' marks at the 3rd and 2nd frets of the A string. The second is Cmaj7 with 'x' marks at the 3rd and 2nd frets of the A string. The third is Bm7b5 with 'x' marks at the 3rd and 2nd frets of the A string.

E7

A small guitar chord diagram for E7, showing the strings with 'x' marks at the 3rd and 2nd frets.

Fmaj7

Cmaj7

Oh, I don't care a - bout pro - pri - e - ty.

Fmaj7

Cmaj7

Let's break the rules, ig - nore so - ci - e - ty.

Fmaj7

Cmaj7

May - be our neigh - bors like to spy, it's true, so what

Bm7b5

D.S. and fade

E7

if they watch when we do what we do, oh.

43

Slow Dance

Words and Music by
John Stephens, Will Adams,
Estelle Swaray and Lewis Poindexter

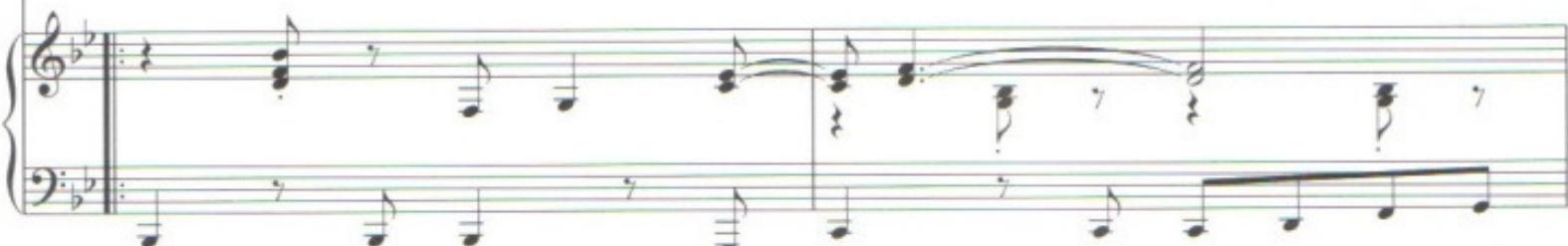
Moderately

N.C.

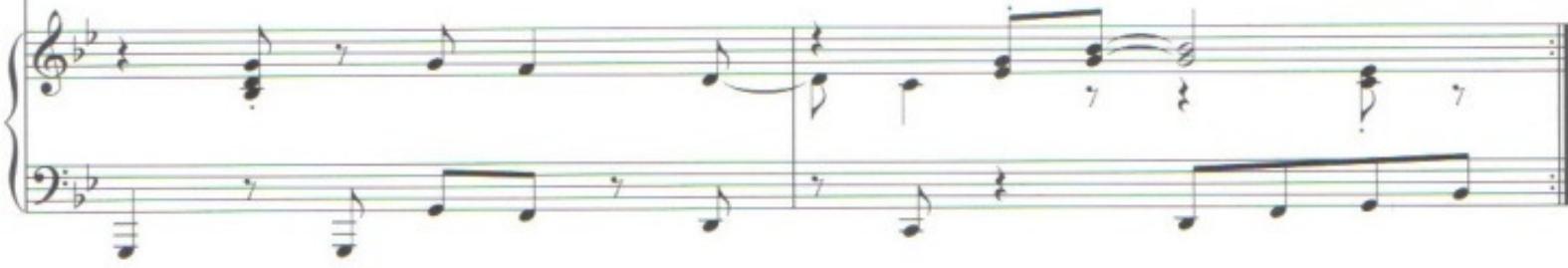
mf



(Da, da da, _____ da. _____)

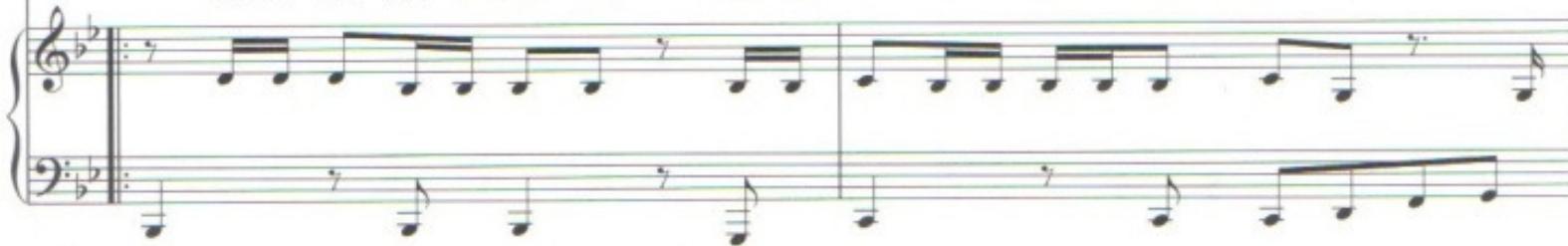


Na, na na, _____ na, hoo.) _____



N.C.

Can we wait just a min - ute, slow it down for a min - ute, now, ba - by? You're
Can we wait just a min - ute, turn that T - V off for a min - ute? That



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talk - ing loud, you're wild - ing out. Don't seem like my old la - dy.
pol - i - tics and talk - ing shit ain't real - ly none of my bus' - ness.

Let's go and play the songs we used to play.

Can we on that

re - ig - nite the flame,
old school ra - di - o.

'cause things just ain't the same?
Let the mu - sic soothe your soul.

We could For -

Bb
talk a - bout __ de - bat - ing.
get a - bout __ the world. __

Cm7
We could talk un - til __ we're cra - zy.
I'm groov - ing with __ my girl. __

We could For -

Gm

Cm7

fo - cus ____ on it now,
get a - bout the news. _

or we could fo - cus on it lat - er.
Slip on our danc-ing shoes. _

We could
Let's not

Bb

Cm7

start an - oth - er fight.
talk a - bout the war. _

We could ar - gue and fuss all night.
Don't know what they're fight - ing for.

But I pro -
I pro -

Gm

Cm7

pose }

that we go to the floor and we slow _____

S Bb

Cm7

dance.

(Da, da da, _____ da. _____ To - night I wan - na dance. _____)

Gm

Cm7

Na, na

Can you do that with your man? Yeah.

 36

Bb

Cm7

Da, da,

da, da.

To - night I wan - na groove

Gm

Cm7

Na, na,

and let the mu - sic make you move,

 36

Bb

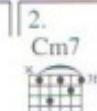
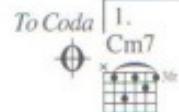
Cm7

move,

Da, da,

move, da, da.

 yeah.



Na, na, na, ___

Yeah, yeah, yeah, yeah.
na, hoo.) ___

Woo, ___
na, hoo.) ___



N.C.

hoo.

Woo, ___

woo, ___

yeah.



Yeah, ___ I ___ say...

I love ___ it.

I love ___ it.



Play 3 times



I love ___ it. We're slow danc - ing to - geth - er.

I love ___ it.



Tacet

D.S. al Coda

I love it. I pro - pose that we go to the floor and we slow

Coda



na,

Woo,
hoo.

hoo.

Da, da,

Yeah,
da,

da.

yeah, — yeah, yeah.

Na, na,

na, —



na,

woo,
hoo.)

hoo.

Again

Words and Music by
John Stephens

Moderately

E♭maj7



with pedal

D♭maj7



with pedal

E♭maj7



with pedal

D♭maj7



with pedal

E♭maj7



First time we ev - er got a chance to be — a - lone, we — knew — it was wrong —

mf

D♭maj7



— to do. Guess that's why — I was drawn to you. The

E♭maj7



sec - ond time leads to the third, the fifth, — the sev - enth time; — I feel so —

D♭maj7



— a - live. It — won't last, — but it's — al - right. —

E♭maj7

X:46

Fleet - ing joy — and fad - ing ec - sta - sy. Here it goes -

D♭maj7

X:46

— a - gain, oh. —

E♭maj7

X:46

Sneak - ing — fruit — from the for - bid - den free. Sweet taste —

D♭maj7

X:46

— of sin. —

Am7b5

X:46

A♭maj7

X:46

And I'm do - in' it a - gain. —

Am7b5



Abmaj7



Yes, I'm do - in' it a - gain.
Yes, we're do - in' it a - gain.

Am7b5



Abmaj7



Oh, I'm do - in' it a - gain.
Oh, we're do - in' it a - gain.

Gm7

Fm7

Ebmaj7

Dbmaj7

I
We } said it would end,

but here _____ it goes —

— a - gain.

E♭maj7



This time you told me you saw me at — the same — mo - tel. You said you knew —
Each time you call me home in a sweet re - train, say - ing things -

D♭maj7



— me well and I had that fa - mil - iar smell, ... and asked me,
'll change. You'll take a - way — the pain. Then we

E♭maj7



"How am I ev - er gon - na learn to put my trust in you — like you want —
flash - back to the first time you put your spell on me. You en - vel -

D♭maj7



— me to? — 'Cause I know what you're prone to do." —
op me. You feel good as hell to me.

E♭maj7

X:1 L:16/16 V:2

Ac - cu - sa - tions fly like bul - lets do. Here it goes
 One mo - ment leads to an - oth - er few. Here it goes

D♭maj7

X:1 L:16/16 V:2

a - gain, oh. Oh,
 a - gain, oh. Oh,

E♭maj7

X:1 L:16/16 V:2

you know me be - cause you're do - in' it, too. The cy - cle nev -
 leav - ing you is. oh, so hard to do. I just can't.

D♭maj7

X:1 L:16/16 V:2

er ends, it nev - er ends. Oh, you're do - in' it a - gain.
 pre - tend. I can't pre - tend. I keep do - in' it a - gain.

Am7b5

X:1 L:16/16 V:2

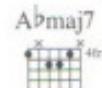
A♭maj7

X:1 L:16/16 V:2



Yes, you're do - in' it a - gain.
Oh, I'm do - in' it a - gain.

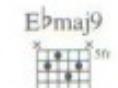
To Coda
Φ



Oh, you're do - in' it a - gain.
Yes, I'm do - in' it a - gain.



You said it would end, but here it goes —



a - gain and a - gain and a - gain.

D♭maj9



Damn, I love you, but this is cra - zy.
Why can't we just trust each oth - er?

I have to fight you
You can't hate me and al - most dai - ly.
be my lov - er.

1.

E♭maj9



We break up so fast and we,
Pas - sion ends; the pain be - gins.

we make up so pas - sion-atc - ly.

2.

D.S. al Coda

Am7♭5



A♭maj7



I come back, and we're do - in' it a - gain.

Coda



Gm7



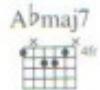
Fm7



I said it would end,



oh, _____ oh, _____ oh, _____ oh, _____ yeah. _____



1. Oh, I'm do - in' it a - gain. 2. Oh, I'm do - in' it a - gain.



I said it would end, _____ but here it _____ goes _____



a - gain, _____ a - gain.

rit.

Maxine

Words and Music by
John Stephens, Om'mas Keith,
Shafiq Husayn and Taz Arnold

Moderately fast

Am9 D13b9 Gmaj13

D7⁵₅ Gmaj13 Em11

I hap-pened to no - tice a { 1.2. girl in a light shade of
3. man in a dark shade of

Gmaj13 Em11 Gmaj13

blue. blue, I hap - pened to see — her. The a

Em11 Gmaj13 Em11

sight of her leaves — me con - fused. } She may not be you, —
wom - an who leaves — me con - fused. }

Am9

D13b9

Gmaj13

but she looks just like you.

Am9

D13b9

She may not be you, — but she looks just

Gmaj13

To Coda II

like you.

(1.) You should - 've seen the way ___ she wore ___

(3.) Oh, ___ you should - 've seen her eyes, ___ her lips, ___ he stroked ___



 her dress _____ and her white sti - let - to _____ shoes. _____
 her face. _____ She looked as sweet as hon - ey - dew. _____
 her hair _____ and the smile that lit _____ her _____ face. _____

Am7

D7b9

Gmaj7

seen the way — they looked on her, just like the ones that I bought you.
 seen the way — she walked a - way. Oh, she swayed her hips like you.
 seen the way — he kissed her lips. Did it have the same sweet taste?

Bbmaj7

I searched for days on end to no avail till I
 I was on ly sev - 'ral steps from her, but she
 Though my mind, it might be run ning wild in

Gmaj7

Bbmaj7

found them in Pe - ru. She must 've been to Li - ma just
 nev - er no - ticed me. I took an oth - er sip of fine
 con - stant search - of you. it's fun - ny how my eyes keep see - ing things -

To Coda I

Am7

1.

D7b9

as well, be - cause she had them, too. You should - ve
 li - queur. It was quite a sight to see.
 my heart would not be - lieve are true.

2.

D.S. al Coda I

—

I

Coda I*D.S. al Coda II*

—

I

Coda II

Fmaj7



Max - ine, — she looks just



Fmaj7

like you.

Max - ine. (You should -'ve

Repeat and fade

Gmaj7

seen her, seen her. Max - ine. You should -'ve seen her, seen her.)

Gmaj7

seen her, seen her. Max - ine. You should -'ve seen her, seen her.)

Where Did My Baby Go

Words and Music by
John Stephens

Moderately fast



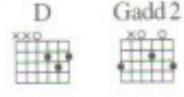
Dee - ooh.

dee - ooh.



Where did my ba - by go?

I won - der where she



ran off ____ to ____

I miss my ba - by so.



{ 1.2. I'm call - ing but I can't get ___ through. ___ }
3.4. Just what am I sup - posed to do? ___ }



Please tell that girl if you meet ___ her that some - one's



long - ing to see ___ her. Where did my ba - by go? ___ I wish that she would



Play 1st time only
C/D

get back ___ soon, ___

get back ___ soon.

Play 2nd, 3rd & 4th times only

F9



G



To Coda II

get back ____ soon. ____

To Coda I

Em7



G



Em7



{ I'm

search - ing for ____

May - be I ____

the was lov - er

wrong and I ____

Em7



knew. ig

Have you seen ____ her?

nored her for ____ too

Em7



Where did long and

she ____

I ____

go? did - n't

Feels like I've no - just

Am7





lost my on - ly friend.
when she slipped a way.



Flames sub - sid - ed, col - ors fad - ed. Love just got so
May be while I lay fast a sleep, then out in to the



com - pli - cat - ed. Wish that I could see her smile a - gain -
night she creeps. I'll leave the light on so she'll come back some day.



So if you
Oh, if you

Bm7b5/F



E7



see her out there, tell her
see her out there, tell her

Am7



C/D



I'm still here wait - ing the day
it's not fair, and for just not

Bm7b5/F



E7



ing for the day
and that life's just not

1.

Am7



C/D



when she will re - ap - pear.

2.

Am7



D



Dsus4



D



the same when she's not here.

D.S. al Coda I

Coda I Em7

G
xooo

Get back soon.

Em7

G
xooo

Em7



Get back soon.

Oh,

Bm7**5**/F
xo-oxEm7
ooo-o

oh,

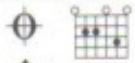
Am7
xxooC/D
xxoo o



oh.

D.S. al Coda II

Coda II Em7



Get back soon.



Get back soon.



Get back soon.

rit.

Led.

Maxine's Interlude

Words and Music by
John Stephens and Dave Tozer

Moderately

Bm7



B♭maj7



Oh,

mf

Amaj9



oh,

get back soon.

Bm7



B♭maj7

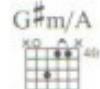


Where are you

Treble clef, key signature of G major (two sharps). Chords: Bm7, Bbmaj7, Amaj9, B7sus2, B7, B7sus4, B7, E, Esus4.

Now? Oh, get back soon.
 (Max - ine.) Oh, where are you
 now? (Max - ine.) Oh, get back soon.
 Where are you now?

Bass clef, key signature of G major (two sharps).



Where are you now?

Whoo.

Bm7

B♭maj7

Some - times I won - der ____ why she



would - n't stay,

what I should have changed.



Some-times I won - der ____ why it's been so long.

What did I do wrong?

Bm7

B^bmaj7

Amaj9

Max - ine, _____ oh, _____ Max - ine.

B7sus2

B7

B7sus4

B7

Whoo.

Oh, _____ where are you
(Where are you now?)

E

Esus²

E

A/E

G#m/A

now? _____ Oh, where are you now?
(Where are you now? Whoo.)

A

G#m/A

A

Max - ine.

8

8

8

Another Again

Words and Music by
John Stephens, Kanye West,
George Patterson and Jessyca Wilson

Moderately

Cmaj9



with pedal

Gadd9/B



G/B



Gadd9/B



G/B



Cmaj9



So we did it a - gain, — know - ing we should quit it, but we sim - ply won't ad - mit it a - gain.
So we fake it a - gain. — I think we're gon - na blow it, and we know it, but she's na - ked a - gain.

Gadd9/B



G/B



Gadd9/B



G/B



It feels good.
We get wast - ed.

It's so good, but I won't do it
then I taste it, then I waste it a - gain.
a - gain.

*Recorded a half step lower.

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It's so dra - mat - ic a - gain. — Af - ter we go at it, we get mad, then we go at it a - gain.
 I can't in - vite her a - gain — 'cause she'll go from a lov - er to a fight - er and I'll fight her a - gain.



Oh, I love _ it, then I hate _ it. She's my fa - vrite a -
 So, it's o - ver, but I told _ her to come o - ver a -






gain. I'm wast - ing time. — I can't help it, she's _ so ____ fine. Oh, I ___.
 gain. I'm wast - ing time, _ but she's al - ways on ____ my ____ mind. I can't ___.






like her style, and I love the way _ she talks and I ____ smile. —
 let her go. Oh, she's not the best, _ but she's all that I ____ know. —

Cmaj9

As much as we may try,
can't quite see eye —

Gadd9/B

G/B

Gadd9/B

G/B

— to eye. So in the mean - time, I guess — we — say — bye -

Cmaj9

bye. Oh, and then we do it a - gain.
(And a - gain, and a - gain, and a - gain,
and a - gain, and a - gain, and a -

Gadd9/B



G/B



Gadd9/B



G/B



gain.

We do it a - gain, _ and we do it a - gain, _

Cmaj9



— Oh, _ and then _ we do it a - gain.
And a - gain, _ and a - gain, _ and a - gain, and a - gain, _ and a - gain, _ and a -

Gadd9/B



G/B



Gadd9/B



G/B



gain.)

We want it a - gain, _ and we want it a - gain.

Cmaj9

Gadd9/B

G/B

Gadd9/B

G/B

Cmaj9

So I've got a new friend. ... I wish I could for - get you, but I miss you, wan - na kiss you a -

Gadd9/B

G/B

Gadd9/B

G/B

gain.

Oh, she's like ___ you,

but she's not ___ you.

Got - ta find ___ you _____

a - gain. -

Coming Home

Words and Music by
John Stephens and Will Adams

Moderately slow



with pedal



A fa - ther waits — up - on — a son. — A moth - er prays — for his — re - turn. —
We fight — to stay — a - live, — but some - bod - y's got - ta die. —



I just called — to see — if you still have — a place — for me. — We —
It's so strange — to me, — a new year, — a new en - e - my. —

B♭

F/A

know that life — took us a - part, — but you're still — with - in — my heart. —
An - oth - er sol - dier gone - to war, — an - oth - er sto - ry told — be - fore. —

G7

B♭/C

Now I go — to sleep — and feel your spir - it next — to me. —
It seems the wars — will nev - er end. —

Dm

C/E

Dm/F

D/F♯

I'll make .. it home .. a - gain. .. I pray you'll fall .. in love .. a - gain. ..
But we'll make .. it home .. a - gain, .. back where we .. be - long .. a - gain. ..

Gm

Gm7

F/C

C

Just say — you'll en - ter - tain — the pos - si - bil - i - ty. — I
We're hold - ing on — to when — we used to dare — to dream. —

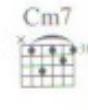


learned e - nough _ from my _ mis - takes, _ learned from all _ I did - n't say.
We pray _ we live _ to see _ an - oth - er day _ in his - to - ry.



Won't _ you wait _ for me? _____
Yes, _ we still _ be - lieve. _____

| It



may be long _ to get _ me there. _ It feels like I've _ been ev - 'ry - where, _____



but some - day I'll — be com - ing home. —



Round and round — the world — will spin. —

Oh, the cir - cle nev - er ends. —



To Coda



1.



2.



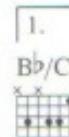
So you know — that I'll — be com - ing home. —

Com - ing home. —



Bb

(I'm com - ing. I'm com - ing home. I'm com - ing. I'm com - ing. Oh..)



G7

I'm com - ing. I'm com - ing. You know - that I'll be com - ing home..
You know - that I'll be com - ing.)

2.



You know - that I'll be com - ing home. _____ Oh, _____
You know - that I'll be com - ing home.) _____

Dm/F D/F♯ Gm Gm7

oh, woh, woh.

F/C C Dm C/E

I'll be com-ing home. I... Won't you pray for me.

Dm/F D/F♯ Gm G7

Won't you pray for me. Yeah,

F/C C D.S. al Coda

I'll be com-ing home. It

Coda Fsus4 F

rit.

3